anxiety by tracing it back to its European roots. Chapter seven operates as a sort of coda, supporting Beattie's main argument by showing a parallel concern about sand-drift, both in India and Australasia, which again resulted in state intervention. But the middle chapters four to six are, in my reading, the heart of the book. It remains to mention the second chapter, which considers 'imperial health' and the effect of the Indian environment on the British who served there. The third chapter, finally, explores 'colonial aesthetic anxieties' through a (surely far too narrow) focus on just one artist, Alfred Sharpe, whose paintings and writings, both in Auckland and in Newcastle, NSW, reveal 'the complexity of settler environmental engagement' (p. 73). While I enjoyed both these chapters, I felt they needed to be better tied in with the rest of Beattie's material to justify their appearance so near the front of his book.

I feel a little doubtful about Beattie's methodology. While I accept that there was a disproportionate Scottish representation in many fields of British imperial endeavour, it can distort the picture to not only seek out the Scottish-educated, but also to explore things so largely in terms of people who fit the bill. Many prominent early expressions of environmental anxiety in New Zealand came from Englishmen without Scottish links, not to mention Cornishmen like Colenso or Irishmen like Travers. There were also concerned Māori.

Comparison of the very different environments of Australia and New Zealand is nothing new, and was well done by Don Garden in his *Australia, New Zealand, and the Pacific: An Environmental History* (2005). Beattie's work is, however, closer to American historian Thomas Dunlap's look at the environmental histories of the United States, Canada, Australia and (to some extent) New Zealand in *Nature and the English Diaspora* (1999). Dunlap's subject, and a large part of Beattie's subject, is the overlay of British settler society upon non-European environments, producing some similar and some differing cultural and environmental results.

The new ingredient Beattie throws into the pot — and I find this most valuable — is his consideration, alongside two 'neo-Europes', of colonial India, the prime example of imperial exploitation *without* settlement. Extensive endnotes confirm the tremendous amount of work that lies behind this ground-breaking set of comparisons. All in all, Beattie takes us on an intriguing journey, steering us through areas within the jungle of the imperial past that few have visited before. I commend *Empire and Environmental Anxiety* as a very worthwhile study.

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Inside Stories: A History of the New Zealand Housewife 1890-1975. By Frances Walsh. Godwit, Auckland, 2011. 375pp. NZ price: $49.95. ISBN: 978-1-869621-65-0.

THIS IS AN EXHAUSTIVE BOOK about an exhausting occupation. Covering a sweeping time period, *Inside Stories* examines New Zealand housewives from 1890 to 1975 — the decade when women gained the right to vote until the decade in which women gained access to a legal abortion.

Frances Walsh has spent many hours reading women's magazines and compiling, ordering and summarising their contents. The result is a thick and luxurious 375 pages, with many illustrations. Each chapter of this stylish book features an historical apron in its layout. *Inside Stories* is part-reader, part-coffee table browse and part-serious critical analysis.

The bibliography suggests that the book draws heavily on the flurry of women's history

published around the 1993 centenary of the suffrage. Barbara Brookes is thanked for leading Walsh to relevant specialised academic sources. Highlighting a difference between scholarly monographs and books such as this that are intended for a general audience, aside from Brookes's tips, Walsh is not concerned with critical work in scholarly journals and theses published during the last decade. Maybe this does not matter, as Walsh writes, 'This is not a conventional history book; in the spirit of its sources, it is, rather, a wayward compendium of housewives' lore and preoccupations' (p.18). What does matter, and will be important for students reading the book to keep in mind, is that Walsh is led by her sources, rather than first examining them and then contributing to a scholarly field. If this is recognised, then the book has an admirable, carefree, fresh essence.

It has long been recognised that the danger of writing history that relies upon media sources is that it can end up reinforcing the images that it seeks to critique. With a background in journalism, Walsh is well-placed to understand the complex relationship between media angles and the reality of everyday lives. She expertly handles this theme and it is an important part of the book. The reproduction of many handy hints does serve to create a cheeky sub-text of a self-help book.

As a compendium, Walsh offers an excellent synthesis. The amount of reading that she has undertaken is staggering. The book is easy to read, and the slippage between voices gives the book a sense of fun. At times Walsh picks up the language of the times. For example, she writes, 'Florence Nightingale duties aside, mothers had to educate their little plants. They had to ensure that their children's moral compasses would point forever northward' (p.57).

It will be interesting to see how students make use of this book. Despite its accessible impression, it will be harder to approach than Charlotte Macdonald's *The Vote, the Pill and the Demon Drink*, and Sandra Coney's *Standing in the Sunshine*. Perhaps the book will spur students on to conduct oral histories of housewives that further question issues of reality versus representation? Perhaps they will ponder research design and the selection of images? *Inside Stories* has benefitted from the *New Zealand Woman's Weekly* in particular making its images available for the book.

The structure of the book is thematic. The 'Introduction: The Domestic Titans' sets up women's magazines as 'bush telegraphs' for women. The argument is that magazines were viewed as powerful forces by those needing to spread the word. The purpose of *Inside Stories* is to recover and celebrate housewives through examining women's magazines.

The stand-out source through the book is provided by the writings of Maureen, columnist for the Catholic publication the *New Zealand Tablet*. Maureen's opinions feature throughout the book and work well to provide strong continuity.

In contrast to the largely up-beat text and images, chapter titles are cleverly cynical direct quotations. Examples are 'The Husband: landing and then managing her man', and 'The Kitchen: keeping the tins full and getting dinner on the table'.

On the whole, the chapters offer sound and comprehensive coverage of New Zealand women's history, rather than offering challenging new interpretations. For example, a chapter on 'Good housekeeping: the wisdom of a methodical approach to housework' is thorough, and 'The child: protecting the mothers and saving the babies' pays homage to Truby King. 'The Filth: extracting household dirt with vim and vigour' is wide-ranging and mentions the Home Science efforts of Professor Boys-Smith at the University of Otago. The chapters 'The Shopping: it's not always easy, shopping', and 'The Worries: when life got on her nerves' offer sound and readable treatment of birth control, tranquilizers and consumption. The chapter titled 'The Servant: Saved by the Help, plugged and unplugged' ranges from the servant shortage to vacuum cleaners and electricity. Of all the chapters, 'The needle: deft exponents of the domestic arts' is the briefest. The book does reveal the importance of home sewing, with women's sewing

rates the highest in the world in 1974. And homemaking organisations such as the Women's Institute are mentioned. The importance of rural culture, however, remains largely unexamined. Thrift during the depression is present, and as throughout the entire book, there are useful case studies.

With such a potentially large and unwieldy topic, there is excellent treatment of continuity and change through time. For example, the chapter on 'The tub: making it through blue Monday' gives a sense of the sheer hard work involved in being a housewife before and during the introduction of labour-saving devices. In 1956, 40% of New Zealand households were without a washing machine. The last chapter of the book, 'Putting Her Feet Up: and so to rest, briefly', covers leisure. The most innovative chapter in the book, it includes the pastimes of reading tea leaves, smoking cigarettes, and making ginger and pumpkin wine.

Inside Stories recovers the dynamic and complex age of the housewife. It demonstrates how and why that age was so thoroughly challenged and ended abruptly during the 1970s. It recovers and analyses the past in clever and ironic ways that evoke importance, restriction and conformity. Its ambivalent tone leaves room for many more contributions to this vital part of New Zealand women's history.

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Museums and Māori. Heritage Professionals, Indigenous Collections, Current Practice. By Conal McCarthy. Te Papa Press, Wellington, 2011. xvii + 315pp. NZ price: $69.99. ISBN: 978-1-877385-70-4.

IN AN INFORMATIVE INTRODUCTION to this useful book, the author is at some pains to confess his journey from comparative ignorance as 'a typical Pākehā, a New Zealand European, in a predicament not uncommon for many museum professionals in a Māori situation,' towards enlightenment. As a result he sets out to 'provide practitioners from differing backgrounds with a framework to think critically about their practice in relation to indigenous peoples' (p.1).

In numerous ways, McCarthy lives up to this promise in the three parts that follow. Part one, aptly entitled from monoculturalism to biculturalism, surveys what the author describes as the process of decolonisation from the 1980s on, whereby formerly monocultural museums were transformed into 'avowedly "bicultural" institutions' only to be further 'reformed' as a result of both external pressure from tribes and internal pressure from the so-called 'new museology' (p.3). In outlining his understanding of biculturalism, the author reiterates the official and now largely accepted definition, drawing particularly on the insights of writers such as Jeffrey Sisson and Mason Durie, whose indefatigable work in the context of continuing Māori activism during the past three decades has subsequently formed the basis of cultural orthodoxy throughout the various state agencies, including museums, libraries, art galleries and other public facilities where indigenous culture is on public display. Consequently we learn from this book a good deal about the journey of our national museum, Te Papa, in particular, towards a culturally appropriate preservation and presentation of things Māori — a journey that amongst other things has led to considerable reorganisation of objects, reflecting a sincere desire to better serve indigenous perspectives.

Part two of *Museums and Māori* describes the various ways in which museums have responded in practice to the pressures described in part one, especially from the 1990s on. Particularly interesting here is the author's recounting of the far-reaching